

MY TEARS ARE REAL! by BRENDA LEE



25c
JULY

HIT PARADER

A Charlton Publication

DON'T
SING YOUR
SONGS TO
ME! says
CONNIE

teen
FASHIONS

MITCH!!
TEENS ARE NOT
FICKLE!

THE
TWIST
WHY WON'T IT
LAST?

THOSE
BIG CITY
BLUES

LATEST SONG HITS

MASHED POTATO TIME
JOHNNY ANGEL
FUNNY WAY OF LAUGHIN'
LOVER PLEASE
EVERYBODY LOVES ME BUT YOU
JOHNNY JINGO
SOLDIER BOY ★ UPTOWN
THE ONE WHO REALLY
LOVES YOU
TWO OF A KIND ★ P.T. 109
SHE CAN'T FIND HER KEYS



"Don't let them call You SKINNY"

... advises Hollywood's
Brightest New Star
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Co-starring in "THE CONTINENTAL TWIST"

STARRING LOUIS PRIMA



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June Wilkinson

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HIT PARADER

JULY 1962



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MY TEARS ARE REAL

■ Just before my father died, he said to me, "I'm not going to be here to see it, but my little girl is going to be a big star."

I guess it can truthfully be said that Daddy's prediction came true. What Daddy didn't say (but he probably thought it) was that, although I have succeeded, as he said I would, my "Success" has always been tinged with sorrow, a painful kind of throb, a lump in my throat, that comes whenever a big moment in my career is taking place. The sorrow, of course, is the memory always in the back of my mind, even during my happiest moments, that Daddy is gone — he's not here to see me or share my happiness.

I've learned to live with this sorrow (Daddy died when I was only seven), but that doesn't mean it's any less poignant. It will always remain with me, and I've learned to accept it.

It's impossible for me to imagine a time that I could be so happy I'd forget completely about my father, and the wonderful, tender memories of him that I cherish deep inside me.

Not that I don't enjoy the happy, exciting life I lead. I love it very much. Maybe the early sorrow in my life taught me to appreciate whatever life holds for me, and to appreciate the people who are nearest and dearest to me.

Some people who know about my life say they can recognize a note of real sadness and loneliness in some of my songs like "Emotions," "I'm Sorry," "I Want To Be Wanted," and my latest release, "Break It To Me Gently."

Well, they're probably right, but sometimes I think they exaggerate it a little. I'm a happy-go-lucky kid most of the time.

The Little Girl with the Big Voice opens her heart to tell you about the tragedy in her life that put the sob in her voice and the tugging emotion in her song.

Brenda will be a star a long, long time because her sincerity rings in her voice.



**Success can't
still the cry
in her heart.**

Once in a while I like to do "goofy" things, like play the tomboy "bit" again, that I was so fond of doing as a kid. Also, I have a hobby of collecting things — shoes, sweaters, teddy bears, crazy figurines and stuff like that.

Or is this just another way for me to keep my mind occupied — so as not to have too much time to think about these memories?

Many times I feel happy when I think of Daddy, like when I made my last tour of Europe. In France, as I was doing a show, the thought suddenly came to me, "How proud of me Daddy would be if he could hear me singing here in Paris!"

Often, especially during my most exciting shows, I have the feeling that somewhere Daddy is watching me, and listening to me. I can picture him, a smile on his face, his eyes a little sad, perhaps, because he can't be there with me. But these "pictures" soon fade, and only a hard-to-define feeling remains, a feeling that somewhere Daddy really is watching me.

Maybe the reason why I don't usually get serious with boys that I date (including stars like Fabian and Bobby Vee) is because I'm still a little afraid of giving my heart — only to worry that I'll be left alone when I need affection and companionship. Actually, it's probably because I'm still young, and don't want to have any serious ties — not just yet, anyway.

I have my career to consider, of course, and it takes up most of my time. Then, too, I do a great deal of traveling, singing in various cities throughout the country. There is also practice and rehearsals to consider, radio, recording and TV dates as well as personal appearances. It's a formidable schedule and, as you can well see, I don't have too much time for dating anyway.

But this doesn't mean I don't like to go out with boys. I really enjoy it, especially if he's nice and knows how to be polite. Appearances are very important too (Dad was always a sharp dresser). I hate boys who are sloppy, no matter how expensive their clothes are. With only \$5.00 a week for personal expenses (all the money I make as a singer goes into a trust fund that I can't touch until I'm eighteen), no one knows better than I how to look neat and well-dressed without spending a lot of money.

Sometimes I enjoy being sad. My favorite opera is "Madame Butterfly" — a very sad and beautiful opera. I can imagine myself as the wife singing to her husband as he leaves her, "Un bel di Vedremmo" — "We'll meet again someday."

Yes, maybe *that's* what I feel will happen with Daddy and me. Un bel di Vedremmo — We'll meet again someday. ■



FUNNY WAY OF LAUGHIN'

Hank Cochran

If you see me with a great big smile
At some party where the fun runs wild
If tears start to flow and I fall apart
Please don't think you broke my heart.

It's just my funny way of laughin'
Yes, my funny way of laughin'
Your leavin' didn't bother me
It's just my funny way of laughin'
Yes, my funny way of laughin'
I'm really happy as can be.

If we meet on the street
And a little bitty tear rolls down
my cheek
Please don't think it's because I'm blue
Or that I'm still in love with you.

Remember the day you left our place
And how the tears rolled down my face
It wasn't because you were leavin' me
I was happy because you were pleasing
me.

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TWO OF A KIND

*Bob Montgomery
Earl Sinks*

They say we're searching for
Love we'll never find
They say we're foolish kids
We're two of a kind
We know we've found our love
When your lips meet mine
That's when we know they're right
We're two of a kind
No matter what they say
When it's all said and done
And we are old enough
We two will be one
And when we pass them by
With your hand in mine
Then they'll just smile and say
They're two of a kind.

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ANYTHING THAT'S PART OF YOU

Don Robertson

I memorize the notes you sent
Go all the places that we went
I seem to search the whole day thru
For anything that's part of you
I kept a ribbon from your hair
A breath of perfume lingers there
It helps to cheer me when I'm blue
Anything that's part of you
Oh, how it hurts to miss you so
When I know you don't love me any
more

Knowing you don't need me
To go on needing you
No reason left for me to live
What can I take, what can I give
When I'd give all of someone new
For anything that's part of you.

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KING OF CLOWNS

*Neil Sedaka
Howard Greenfield*

Here I come, the king of clowns
As I hide behind a smile and paint
the town
Tho' I cry since you're gone
You'll never know because the show
must go on
I've been sad, I've been blue
Ever since the day you found someone
new

I pretend but you can tell
With my broken heart
I play my show so well
Step aside, here I come, the king of
clowns
As I hide the lonely teardrops that
come down

I make believe with a smile
But the king of clowns is crying all
the while

Here comes the king of clowns
Here comes the king of clowns
There are tears you'll never see
No, you'll never see my tears and pity
me
Tho' I'm hurt, still I'm proud
Always laughing as I walk amongst
the crowd.

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PLEASE DON'T ASK ABOUT BARBARA

*Bill Duchanan
Jack Keller*

I'm sure my friends will want to know
About my girl and me
Well, please tell them you forgot to
ask
'Cause things just aren't like they used
to be

Please don't ask about Barbara
Don't ask me if she's found somebody
new

'Cause I would try to smile
But in a little while
My tears would show
And then you'd know it's true
Please don't ask about Barbara
The hurt will bring the teardrops to
my eyes

Though I would pretend
That now she's just a friend
You'd look at me

And see right through the lies
Tears, tears, go away
Come again another day
How can I hide this pain I feel inside
When little teardrops give my heart
away

Don't you ever tell Barbara
I'd rather die than let her know
I'm cryin'

Let her run around
Until the day she's found
She needs me back again
But this I ask till then

Please don't ask about Barbara.
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P. T. 109

*Mariohn Wilkin
Fred Burch*

In forty three they put to sea
Thirteen men and Kennedy
Aboard the P.T. 109
To fight the brazen enemy
And off the Isle of Olasana
In the Straight beyond Neru
Jap destroyer in the night
Cut the 109 in two.

Smoke and fire up on the sea
Ev'rywhere they looked was the enemy
The heathen gods of old Japan
Thought they had the best of a mighty
good man.

And on the coast of Kolombanga
Looking thru his telescope
Australian Evans saw the battle
For the crew had little hope
Two were dead and some were wounded
All were clinging to the bow
Fighting fire and fighting water
Trying to save themselves somehow

Mac Mahon, the Irishman was burned
so badly
He couldn't swim
"Leave me here go on," he said
"If you don't, we'll all be dead"
The P.T. skipper wouldn't leave a
man to die
Alone at sea and with a strap between
his teeth
He towed the Irishman.

He led his men thru waters dark,
rocky reefs
And hungry sharks
He braved the enemy's bayonets
A thirty eight hung 'round his neck
Four more days and four more nights
A rescue boat pulled into sight
The P.T. 109 was gone
But Kennedy and his crew lived on.

Now who would guess
Who could possibly know
That same man named Kennedy
Would be the leader of the nation
Be the one to take command
The P.T. 109 was gone
But Kennedy lived to fight again.
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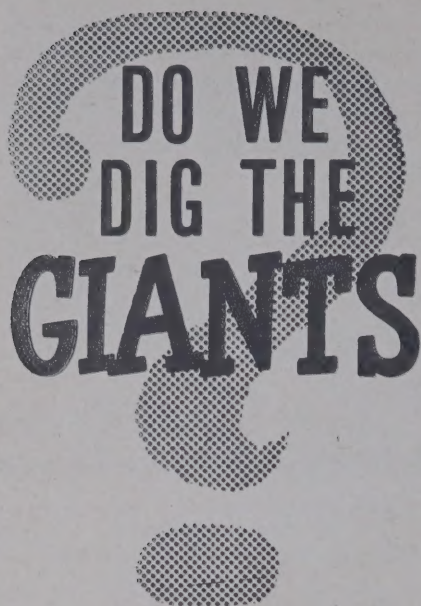


JOHNNY ANGEL

*Lyn Duddy
Lee Pockriss*

Johnny Angel how I love him,
He's got something that I can't resist
But he doesn't even know that I exist.
Johnny Angel how I want him
How I tingle when he passes by
Everytime he says "Hello"
My heart begins to fly.
I'm in heaven, I get carried away
I dream of him and me
And how it's gonna be
Other fellas call me up for a date
But I just sit and wait
I'd rather sit and wait for Johnny
Angel

'Cause I love him and I pray
That someday he'll love me
And together we will see
How lovely heaven can be.
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DO WE DIG THE GIANTS

THE TOP TEN

A few years ago these high-priced singers — Tony Bennett, Eddie Fisher, Perry Como, Dean Martin — were riding on the crestwaves of teenage popularity. And they're still very popular, they still sell plenty of albums. But how about their "single" hits? Why don't these names appear in the "top ten" anymore?

To answer the question, let's ask another. Who is in the "top ten" these days? Connie Francis, Bobby Darin, Brenda Lee, Bobby Rydell, Tony Orlando and many others. These are the singers with "a beat", these are the kids that'll step down off the stage and talk with us, tell us whom they're dating or their views on teenage problems, problems that are theirs as well as ours.

That's part of the answer, the closeness, the oneness we feel with these young stars we've adopted as our own.

GIANTS

Although we respect and admire those "Giants" of the music world like Bennett, Como and Fisher, the Vees and Orlandos and Rydells are "with" us. They have that "young" sound. The beat in their hearts is the same beat we feel in our hearts, too.

But how about some of the "pro's" who do show up in the top ten, like Dinah Washington with her "Tears And Laughter", or folk singer Burl Ives with his "Little Bitty Tear"? Sure, they're "older" pros but they have that "young" sound, the sound that goes right to the heart of every teenager. They found, in those numbers, a beat, a tune that shaped their song to the teenage "feel".

It wasn't so long ago that all these

Lights illuminate the front of the auditorium. There's an electric tension, an aura of high, bright-eyed expectancy surrounding the arena like a cloud of stardust.

Suddenly the main doors open and there's a wild surge of applause, of shouts and screams and arm-waving.

"Hey, Bobby! Hey, Jimmy! Hey, Brenda! etc., etc."

Teenagers are welcoming one of their stars, a young guy or gal like themselves — a kid the same age, with the same feelings and emotions — a young singer or musician who has "hit it big" — with **SUCCESS** in big, bold letters — a triumph for all teenagers.

A few blocks away from this auditorium there is a big, expensive night club with glowing lights advertising a star attraction. Tonight Tony Bennet is in town. He's singing to a capacity crowd.

Outside, however, there is no crowd, no group of shouting, screaming teenagers.

Why?

big names were popular with teenagers. But times have changed. Tastes in music have changed, and these stars have risen high — each with his or her own personal style. Now they appear in expensive nightclubs where teenagers are never found. They move away from us, dedicating their talents to the more mature.

Sure these "Giants" are still big on albums. But the single hits — the records that soar time and again to the top of the charts — these are the discs that we teenagers buy to send their sales soaring, because the young singers, the Rock and Rollers, the Twisters, make these recordings, and they make them for us.

STEVE LAWRENCE

Some of the big time professionals have to update the beat of their songs to catch the teenage market. But few, very few, have been successful. Steve Lawrence has come the closest. It seems that these polished stars just can't give out with that raw, spontaneous, straight-from-the-heart beat that singers like Elvis and Darin can master. But how could they? They're from another generation when the beat was different. We'd rather have a teenager like ourselves get up there and sing out the beat that is theirs and ours and no one else's.

EDDIE FISHER

There are established singers — Eddie Fisher is a good example — who flatly refuse to sing Rock and Roll or the teenage beat. "It would destroy the image of myself that I took so long to develop" says Mr. Fisher. "People have come to associate me with a certain kind of sound, a certain style and approach. It would be unwise for me

to change all this now."

Eddie's right, of course. He just wouldn't "fit in" with the new beat.

PERRY COMO

No more than Perry Como would, who in some ways resembles a big business tycoon, operating from his New York office, staffed by more than 200 artists, secretaries, singers, dancers and technicians to produce his extravagantly popular, coast to coast, bi-weekly TV shows.

Why should Perry try to change his image? He's established, highly successful and we all admire him as we do all the other big names.

OUR GENERATION

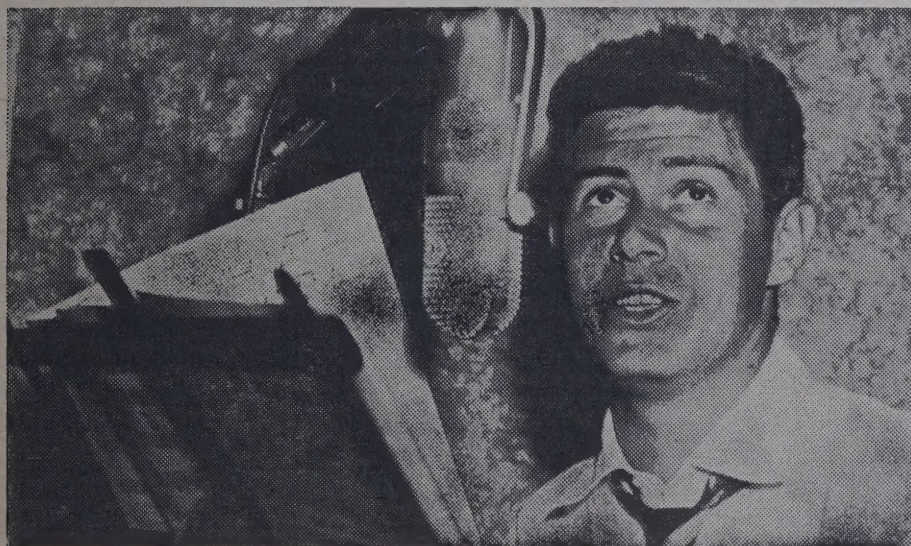
Let's face it, we of this generation have our own hits, our own idols, who sing and play our own particular mood and beat. The other singers recognize this. They understand it, having been through the same thing themselves. They stick to the "maturer" sound they have developed over the years, just as many of the better Rock and Roll singers of today will gradually "mature" and develop into the polished professionals of tomorrow. No doubt, the time will come when we teenagers will smooth and polish our own tastes to a more mature sound.

But, for now, while we're young, let's live young and sing young, with Rydell and Elvis and Darin — and all the others who give us the beat and the sound that we want to hear.

Sure we dig the Comos and Fishers and all the other big names, but we "dig" our own stars the most, the kids that will become the Comos, Dean Martins and Eddie Fishers of tomorrow!



Tony Bennett has become a top star in the plush night clubs, those tinsel, modern palaces that are taboo to teenagers. Sinatra was once a teenage idol in another era but still, occasionally, grooves a platter with the "beat." But the old "clan" maestro doesn't have the vocal drive and bounce the youngsters want. Of all the established stars, Steve Lawrence has been most successful in touching the teenage audience. He has the subtle song nuance, the vocal freshness that reaches out to the young in heart.



Eddie Fisher and Perry Como are big names who have no reason to change their established styles to a new "beat." Both these men of music, and especially Como, have large followings and huge incomes which have come to them through the "image" they have worked diligently to create.



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 5. "After-School Twist"
 6. "Yes, She Knows (Twist)"



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THE



Twist

This Is The Twist!

***Blaring, bubbling, beating with a new sound.
New, daring, delightful rhythm, swinging
the youth of a nation.***

This Is The Twist!

***It began with a beat, a wild and joyous
beat that ignited a glow in young eyes,
that caused a beginning ripple in teen-age
minds and bodies, a ripple that grew and
widened to ecstatic abandon — wild, un-
inhibited physical freedom performed to an
ancient beat that spelled F U N—a manifes-
tation of youthful exuberance.***

This Is The Twist!

This is the dance craze that was initially adopted by teen-agers as their own and subsequently spread to the four corners of the earth wherever music is heard and people are seized with the age-old desire to move to a rhythmic beat. It's the rhythm of youth, the youth of this speci-

fic era — and that's why it won't last — a cryptic remark that certainly needs explaining.

It doesn't matter that Hank Ballard has been writing and singing Twist numbers since 1959. Or that Chubby Checker brought it into national focus through the medium of T.V. The beat was there waiting to be released and fit the inner needs, a way of rhythmic expression that today's youth cried for. We couldn't care less that a famous psychiatrist touring the Peppermint Lounge, the Temple of Twist, saw a similarity between the Twist and age-old African ceremonial dances. All dances have their basic origin in the misty past when men and women who wore animal skins found a means of expression in the movements of their bodies and feet to a primeval beat-expression that their sluggish mentality and limited language couldn't convey.

The same psychiatrist was of the opinion that there were no sexual implications in the Twist so far as teen-agers were concerned.

Is this so surprising?

Perhaps it is to certain do-gooder groups who constantly volunteer to seek out dirt and find it whether or not it exists. It may also be found surprising to a certain prudish element that inevitably find something off-color in everything a teen-ager does, never realizing, poor souls, that their eyes and emotions are only seeing something that

W H Y**WON'T****it****L A S T ?**

Pics from Paramount's "Hey, Let's Twist"

exists alone and naked in their own clouded, age-wrinkled minds. No, the opinions of sick minds and sour hearts won't kill the Twist. It will find its demise in commercialism, and in the disgusting gyrations of adults whose minds are not as pure as the teen-agers they condemn, and who use the Twist as a medium for their psychotic exhibitionism and eroticism.

The growth of Twisting was so rapid, spontaneous and widespread that the commercial dance studio instructors pounced upon it immediately as a good thing. But the simplicity, the easily learned movements originally associated with the dance, had to be complicated to be commercial. As a result, today commercial studios offer complicated courses in the Twist, removing it from the simple, individually spontaneous expression that it was born to be and that lent it a soporific charm to the young in heart.

The Twist won't last because you, the teen-agers who adopted it and gave it meaning, won't let it last.

You don't want it soiled by erotic minded adults. You don't want it complicated and commercialized.

And you'll want it to end when you move from youthfulness to full maturity. It was yours but you'll grow out of it, just as you'll grow out of last year's clothes, last year's opinions and philo-

sophies. A new age of youth will begin and, just as you did, so will they find their own means of rhythmic expression to the basic beat that echoes down through the ages.

The past gave us the Bunnyhug, the Charleston, the Black Bottom, the Big Apple, the Lindy Hop, the Mambo. Every country has its own rhythm, its own song of the people, a rhythm that often finds its way into the dancing feet of other nations.

But, when a beat or a song is important, it becomes corrupted and loses its basic, local meaning. The flame that warmed it in the emotional hearts of its native heath dies and only displaced embers remain.

So it is with the dances and rhythms that become identified with the youth of any particular era. Taken out of context, removed from the times and the people that gave it life, the concept becomes warped and, viewed in retrospect, can borrow an aura that was never part of its meaning. The Twist is yours, a fundamental expression of the freedom inherent in America's youth, the fresh exuberance of a special segment of teenage life in our time.

Sure, the Twist will die. Nothing lives forever. But, while it lasts, before you move on to other means of expression, let yourself go, enjoy it to the hilt. It's your dance, your era, your youth, so - - - - TWIST! TWIST! TWIST!

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★ LOVER PLEASE

BILL SWAN

Lover please, please come back
Don't take the train coming down
the track
Don't please don't leave me
Don't leave me in misery
You would never hold me so near
You would never call me dear
Don't you know I'd die for you
Now you've gone that's what I'll do
Oh, those stories not too long
About a love that went all wrong
The girl left the boy
Just as bad
Now she's gone and she's so sad.
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★ THE ONE WHO REALLY LOVES YOU

WILLIAM ROBINSON

Some other girls are filling your
head with jive
So now you're acting like you don't
know that I'm alive
So love you'd better make up
Yeah, before we break up and you lose
me
Little me, the one who really loves you.

Susie only wants you until the day
That she'll again have her true love
far, far away
So love you'd better wake up
Yeah, before we break up and you
lose me
Little me, the one who really loves you.

Jenny only wants you 'cause she thinks
She has to have everyone
Minnie only wants you
For she thinks that hurting me would
be fun
Oh, silly Lilly you know she doesn't
really want you with a love that's
true

In fact, there's no other girl in the
whole wide world
Who can love you like I do.

They get tired of you and they're gonna
put you down
And they ain't gonna want you hanging
around
Love you better wake up
Yeah, before we break up and you
lose me
Little me, the one who really loves you.
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★ UPTOWN

BARRY MANN

CYNTHIA WEIL

He gets up each morning and he goes
downtown
Where everyone's his boss
And he's lost in an angry land
He's a little man
But then he comes uptown each evening
To my tenement

Uptown where folks don't have to pay
much rent
And when he's there with me
I can say that he's everything
Then he's tall, he don't crawl, he's
a king

The world is sweet
It's at his feet when he's uptown
Downtown he's just one of a million
guys
He don't get no breaks
And he takes all they have to give
'Cause he's got to live
But then he comes uptown
Where he can hold his head up high
Uptown he knows I'll be standing by
And when I take his hand
There's no man that could put him
down

Then he's tall, he don't crawl, he's
a king

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★ MASHED POTATO TIME

KAL MANN

BERNIE LOWE

The mashed potatoes started long
time ago
With a guy named Sloppy Joe
You'll find this dance is a cool to do
C'mon, baby, gonna teach it to you
Mashed potatoes, mashed potatoes
Hear that groovy beat now
It's the latest, it's the greatest
C'mon 'n' twist y'r feet now, baby
C'mon, honey, c'mon
Now ev'rybody is a-doin' fine
They dance along, form a big boss line
'N' they discover it's the most man
The day they did it to "Please Mr.
Postman"

Mashed potatoes, mashed potatoes
Wait a minute, wait, a minute
It's the latest, it's the greatest
Deliver the letter
C'mon, baby, ah, honey, yea, yea, yea,
yea
'N' then this dance just grew 'n' grew
They looked for records they could do
it to

They found this dance is a out of sight
To when the "Lion Sleeps Tonight"
Mashed potatoes, mashed potatoes
Wimma wetta, wimma wetta
It's the latest, it's the greatest
Yeah, yeah, yeah, yeah, mashed
potatoes

Well they got with it more 'n' more
You ought-a see them crowd the floor
The mashed potatoes took a long list
They even do it to "Dear Lady Twist"
Mashed potatoes, mashed potatoes
Get up from your chair now
It's the latest, it's the greatest
Yeah, yeah, yeah, yeah, honey
Mashed potatoes, yeah, yeah, yeah,
yeah, yeah.

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★ EVERYBODY LOVES ME BUT YOU

RONNIE SELF

Why did I listen to my friends
When they told me what to do
Yes, I still have my friends
But I don't have you
And like true friends
They still come around
Everybody loves me but you
And say I'm sorry you're blue
My friends don't know
What they've done
Well they don't understand anyhow
I can't tell them they were wrong
'Cause I'm afraid they'll leave me too
Now it's funny

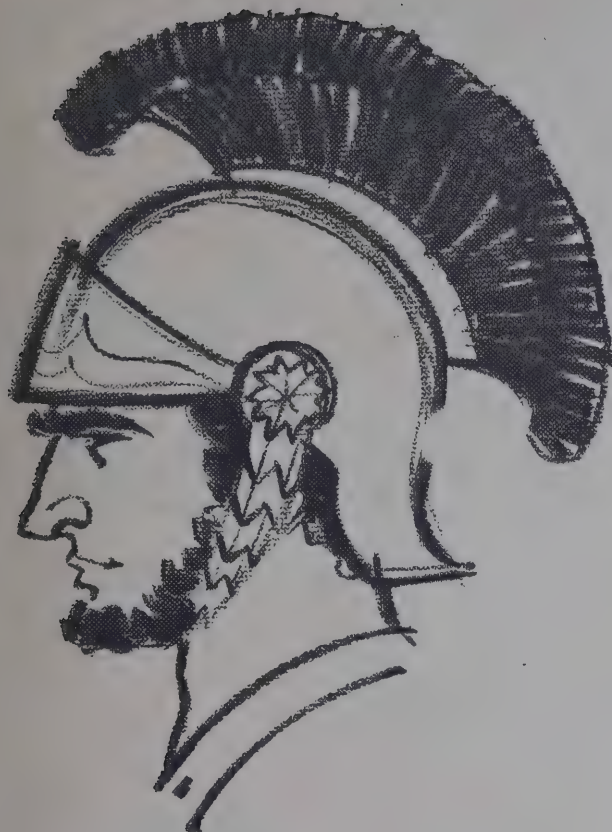
But more than ever I need them
I still ask my friends what to do now
But it seems they don't know
How to bring, how to bring you back
They say what made him go.
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★ JOHNNY JINGO (The Ragtime Twist)

DICK MANNING

KAY TWOMEY

I never loved any boy
Like I love Johnny Jingo
I never kissed any boy
Like I kiss Johnny Jingo
I'm through with Billy, Willie
Ricky, Dickie
Eddie, Freddie
Got me a brand new "steady"
Oo, what he does
When he holds me
What he does to my heart
Oo, how I love
When he whispers in my ear
This is love
The feeling is "zingo," "zingo"
I never loved any boy
Like I love Johnny Jingo.
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*Connie
Francis
says*

**don't
sing
your
songs
to
ME!**

A top film star speaks frankly to her fans. Connie Francis tells of the trials and tribulations that confront a recording artist, particularly from amateur songwriters. Her experiences would make a lesser person bitter, but Connie is as big as her latest hit. She gives her advice to beginning songsmiths who take the wrong road to a Tin Pan Alley goal.



■ The songs I never sing are those written by amateur songwriters.

No, I have nothing against amateur songwriters. All beginners in every field are amateurs before they become professionals. So let me give you my reason for the statement I made above.

Songwriting, if not the biggest hobby in the world, certainly ranks near the tops. It seems that just about everyone has a song in their heart. I used to write songs myself when I was much younger, and I know how important it was to me. In the old days, one would send a lead sheet to a reputable publisher, he would look at it and usually take the trouble to send it back; sometimes even with a note and some constructive criticism. But today, in this fast world of ours, the music business has changed with the times. Almost everything is done with demonstration records. And many of these "demos", as they call them, are almost good enough to be put on the market as is. The number is fully arranged, has a solid band behind it, and a singer who really sells the song. You get the idea of the song, the potential sales value almost immediately. This type of operation is much too expensive for the amateur, particularly when he or she knows the song will probably not be accepted anyway.

We still have the writers who submit lead sheets, but they are professionals so well established in the business that they don't need demos. They are the men and women who have successfully made songwriting their business. Put yourself in my place or the place of any established recording artist. Wouldn't you rather record a number written by a professional, or one who has had several hits before, than gamble on a newcomer? I'm sure you would — that's the way most of the recording people, managers, and A & R people feel.

Let me give you a few of my own personal experiences to illustrate how some of these neophyte tunesmiths operate. For instance, there was the time I was sitting in a restaurant in New York talking with a friend. Both of us being somewhat engrossed in our conversation, we weren't at first aware of a mysterious kind of whispering coming from a nearby table. Finally the sound penetrated and, taking a quick look over my shoulder, I noticed a young man sitting by himself and staring at me.

I tried to ignore him — maybe he was a nervous type who whispered to himself so he wouldn't be lonely. Gradually, however, the whispering grew louder and louder until it almost became a shout.

"Connie Francis! Connie Francis!" came the shout.

"What gives?" I asked myself. "Is this guy trying to be funny, or what?"

The "whisperer" finally stood up and came over to our table and explained, "Remember that day in Philadelphia when I sang 'Green Smoke'? You said you liked it at the time and promised you would record it. Don't you remember?"

Obviously I did *not* remember the writer, or the tune. I find myself so often involved in situations like this. I couldn't possibly remember all the tunes I hear or the people who write them, even if I wanted to.

Another time, while staying at a hotel in Detroit, I was accosted four times by another would-be Gershwin. Each time he would knock on my door, tell me his name and address, and then start humming his song — I forget the name of it. Finally, realizing I wasn't going to open the door to take the sheet music he was offering, he left. A couple of days later I received a long, nasty letter from him saying I was a hard-headed snob who "wouldn't give her grandmother a break even if she begged you on her hands and knees"!

Once a man in Pittsburgh set up a tape recorder outside my door and began playing about a dozen of his songs, that he said were "sure to be hits in no time"!

Would-be song writers can pop up anytime and anyplace. I remember one night while at a movie, I noticed an usher standing right next to my seat. At first I thought nothing of it, but when he persisted in standing there for more than half the show, I finally asked him what he wanted. "I'm a songwriter" — he explained. Before he could explain further, I hurriedly left the theatre.

I would go on and on, but the examples I have cited should give you an adequate idea of what a singer must suffer from embryonic songwriters. Actually I don't blame these people for trying. It's the way they go about it that irks me.

They think that if they can inveigle a popular recording artist to sing their number it will automatically become a hit and they will be on their way to songwriting success. Of course, we in the business know that this premise is wrong. A song must stand on its own merits to top the tune parade.

Success in any trade takes a maximum of hard work and just a little bit of luck. Talent? Of course! But the hard work comes first. Then, when the break you've been waiting for comes along, you must have the talent to deliver.

First you've got to learn your trade the hard way, from the bottom up. This applies to songwriters, singers, instrumentalists, plumbers, carpenters, and everyone else. Many people think show business personalities become stars overnight with big incomes and millions of admirers. Nothing could be further from the facts. The ladder to success is a difficult climb with many broken rungs that can cause you to plunge right down to the bottom again.

Believe me, when you're climbing and getting close to the top, you don't want to take a chance with an amateur songwriter's tune. It can constitute one of those broken rungs on the ladder to success that I spoke about a minute ago.

I vividly remember the time, when I was eighteen, and my career, that had been going well, suddenly came to a standstill. I needed a hit record to give me the impetus to begin climbing again. No, I didn't frantically look for a new tune by an unknown, even though I was on the point of desperation. Instead, at my dad's sug-

gestion, I turned to a tried-and-true oldie, gave it a swinging beat, and "Who's Sorry Now" became a hit, a disc that sold over a million and catapulted me up the ladder to stardom.

Many of the old numbers, written by great old pros and popular years ago, have been good to me. A change in beat and delivery and "Among My Souvenirs," "My Happiness" and "Mama" are a few of the old time tunes I've cut and done well with.

Among the newer numbers of mine that the disc jockeys have been spinning are "Everybody's Somebody's Fool" and "Lipstick On Your Collar". Both these numbers were written by established songwriters, Howard Greenfield and Jack Keller and Harold J. Breen and Raymond Contine. These top tunesmiths have had a minimum of five hits previous to the composing of "Fool" and "Lipstick".

Believe it or not, I started my career at the tender age of four when my dad bought me a 12-bass accordion and started me on music lessons. At school they called me "the musical kid", and I played and sang anyplace and anytime I could find an audience.

It was the accordion that actually started me on my career. I auditioned for a juvenile variety show in Newark called "Startime", when I was eleven. I came to audition as a singer, but the woods were filled with kid vocalists and George Scheck, the producer, wasn't bowled over (to say the least) by my vocal ability. But, when dad mentioned the fact that I played the accordion, George immediately put me in the show.

It was at this time that I began calling myself "Connie Francis" and within a short time I was singing and playing on a weekly TV show for Scheck. It was a wonderful opportunity for me. I learned about TV production, lighting, camera work, acoustics, wardrobe, make-up, and all the tiny nuances that go into the packing and production of a show that can spell success or failure.

When I was twelve years old I won "Arthur Godfrey Talent Scouts' Show," singing "Daddy's Little Girl," and a few years later signed a recording contract with MGM.

I was still a school kid and believe me it was a hard and hectic life, going to school, studying, rehearsing and doing shows for "Startime" and cutting records for MGM. I had little time to dream, but the dream was in my heart, of the shining star at the top of the ladder I had begun to climb.

Nothing really big happened though, until I did "Who's Sorry Now". It came at a crisis in my career when I stood at the crossroads of my life. I had won a scholarship to New York University and, discouraged by the lack of impetus in my career, I



"They think if a popular singer does their number it will become a hit."

decided to go to the University and give up my show business dreams if my next record wasn't a hit, the kind of "catch-fire" hit I needed to rocket me upward.

The rest is show biz history.

Now Hollywood has become interested in me and I will soon be making my appearance before the film cameras in a major production.

I've bought my success with hard work and dedication and, like other stars, I have to work twice as hard to stay up at the top. That's why we don't have the time to listen to the tunes of amateur songwriters and why we can't risk all we've fought for and gained by taking a chance on their songs.

But, although the songwriters' field is already over-crowded, there's always room for a talented new writer who is willing to work hard and use legitimate ways to get a hearing. For example, if you've written a song that you think is really good, try to find a small group of amateur singers or musicians who might be willing to play your song. If it is good, sooner or later somebody will hear it and you'll have your chance! But please, I beg of all amateur songwriters, *please do not* try to rush a popular singer with the idea of selling him or her your song. It just won't work. Even if your song is really good, you won't get a hearing, and you'll antagonize the people in the business.

Besides, my father, who knows best which songs I should sing and which I shouldn't, chooses all my numbers for me. This is standard procedure with me, and I know it is true of other singers as well. They allow someone whose judgment they trust implicitly to select the songs they'll sing to you.

So, please, don't sing your songs to me. Let me sing them to you. That's my job and I love it. And some day, if you're diligent, talented and lucky, you may hear me singing *your* song to you.



"But
please,
I beg
of all
amateur
songwriters,
please,
don't
try to
rush a
popular
recording
artist
with
the
idea
of
selling
him
or
her
your
song."

★ SHE CAN'T FIND HER KEYS

WALLY GOLD

ROY ALFRED

When I take my baby home at night
I can't wait to kiss and hold her tight
But right then, the time begins to drag
When she starts searchin' thru her bag
She says, "Just a moment please
I can't find my keys"
And here's what happens
While he's waitin' for a squeeze
She pulls out lipstick, powder
Bubble gum and bobby pins
But she can't find her keys
Curlers, tweezers, cold cream and
and candy bars
But she can't find her keys
Nail file, school books, an autograph
of Fabian
She can find with ease
But I'm standin' here waitin' for a
goodnight kiss
'Cause she can't find her keys
But he's standin' there waitin' for a
goodnight kiss
'Cause she can't find her keys
She pulls out frozen custard, piano
bench
Pretzels and a monkey wrench
Tennis racket, army lots
Pumpkin seeds and coffee pot
Watermelons, goal posts
A rabbit's foot and French toast
Fire hydrant, ash can, TV set
Electric fan, but she can't find her keys
Gum drops, glasses, magazines and
tangerines
Presley records, hair spray and
jelly beans
Eyebrow pencils, perfume and
potato chips
And portable batteries
But she can't find her keys.
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★ SLOW TWISTIN'

JON SHELDON

Oh, baby, take it easy, let's do it right
Oh, baby, take it easy, we got all night
'Cause there's no twisting like a slow,
slow twistin' with you
Come on an' please me, baby
Come on an' tease me, baby
Come on and drive me crazy
But take it easy, baby
'Cause there's no twisting
Like a slow, slow twistin' with you.

Little bit a motion is all you need
To show me your devotion y' don't need
speed
'Cause there's no twisting like a slow,
slow twistin' with you
Just take your time
You're gonna feel-a stronger an' feel
so fine
'Cause there's no twistin'
Like a slow, slow twistin' with you.
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★ I'LL CRY YOU OUT OF MY HEART

KELLER

GREENFIELD

I'll cry, cry you out of my heart
Out of my dreams, out of my life
I'll try, try to make a new start
I'll cry you right out of my heart
Now that it's over and done
The long, lonely nights have begun
Now that you found someone new
There's only one thing left to do
I'll cry, cry you out of my heart
Out of my dreams, out of my life
I'll try, try to make a new start
I'll cry you right out of my heart
I'll cry till the pain disappears
I'll drown all my memories in tears
Each little hurt deep inside
Will be swept right along with the tide.
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Nevins-Kirshner Associates, Inc.

★ THE MAN WHO SHOT LIBERTY VALANCE

HAL DAVID

BURT F. BACHARACH

When Liberty Valance rode to town
The women folk would hide, they'd hide
When Liberty Valance walked around
The men would step aside
'Cause the point of a gun was the only
law
That Liberty understood
When it came to shootin' straight and
fast
He was mighty good
From out of the east a stranger came
A law book in his hand, a man
The kind of a man the west would need
To tame a troubled land
'Cause the point of a gun was the only
law
That Liberty understood
When it came to shootin' straight and
fast
He was mighty good
Many a man would face his gun
And many a man would fall
The man shot Liberty Valance
He shot Liberty Valance
He was the bravest of them all.

The love of a girl can make a man
stay on
When he should go, stay on
Just tryin' to build a peaceful life
Where love is free to grow
But the point of a gun was the only
law
That Liberty understood
When the final showdown came at last
A law book was no good
Alone and afraid she prayed
That he'd return that fateful night,
that night
When nothing she said could keep her
man
From goin' out to fight
From the moment a girl gets to be full
grown
The very first thing she learns
When two men go out to face each other
Only one returns
Ev'ryone heard two shots ring out
One shot made Libetry fall
He shot Liberty Valance
He was the bravest of them all.
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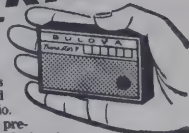
★ SING THE BLUES AWAY

AL KASKA

SID WYONE

Oh, well, I can't do nothin' with the
blues I've got
But sing, sing, sing
I guess the only thing to keep me from
blowin' my top
Is to sing, sing, sing
I'm gonna sing a little song
That has a rockin' beat
I'm gonna sing, sing, sing
Instead of tellin' my troubles to the
friends I meet
I'm gonna sing, sing, sing
Ev'rybody sing away your troubles
Let's be happy and gay
Let's shout hallelujah
Sing your blues away
If you feel downhearted
Join me in my song and tell the blues
so long
If you want to be happy, sing a happy
song
And sing, sing, sing,
Ev'rythin' 'll be right that you thought
was wrong
If you sing, sing, sing
If the landlord knocks and you can't
pay the rent
You just sing, sing, sing
When your money gets down to your
last red cent
You just sing, sing, sing, ev'rybody
And tell the blues so long
And tell the blues so long.
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★ DUCHESS OF EARL

EARL EDWARDS

EUGENE DIXON

BERNICE WILLIAMS

Oh, yes, at last in this world
I've got the Duke of Earl
And I am his girl
And no one can hurt me
Yes, I'm gonna let him love me
No one can hurt me
'Cause I'm the Duchess of Earl.

I know when he holds me
He's going to love me
I'll reign over his dukedom
And paradise we'll share
I'm gonna let him love me
'Cause I'm the Duchess of Earl.
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★ DUKE OF EARL

EARL EDWARDS

EUGENE DIXON

BERNICE WILLIAMS

As I walk thru this world
Nothing can stop the Duke of Earl
And you are my girl
And no one can hurt you,
Yes, I'm gonna love you
Let me hold you
'Cause I'm the Duke of Earl
When I hold you
You will be the Duchess of Earl
The paradise we will share.
When I walk thru my Dukedom
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★ CHIP CHIP

J. BARRY

C. CRAWFORD

A. RESNICK

From one little kiss and a lotta lovin'
You build a big mansion of love
On a hill of happiness
With someone that you've been
dreaming of
You build a wall all around with
a lot of lovin'
All around your mansion of love
Then one day you hear a strange
little sound
Trying to tear your mansion down.
Oh, chip chip, you tell a little lie
Chip, chip, you make your baby cry
Chip, chip, you cheat a little bit
Chip, chip, you quarrel over it
One day you discover
One little wrong leads to another
Chip, chip, chipping away
Chipping at your mansion of love
One little spark when it starts
a-glowing
One little wrong brings on the gloom
Puts a chill in ev'ry room.
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★ CRYING IN THE RAIN

HOWARD GREENFIELD

CAROLE KING

I'll never let you see
The way my broken heart is hurtin' me
I've got my pride and I know how
to hide
All my sorrow and pain
I'll do my crying in the rain
If I wait for cloudy skies
You won't know the rain from the tears
in my eyes
You'll never know that I still love
you so
Though the heartaches remain
I'll do my crying in the rain
Raindrops fallin' from heaven
Could never wash away my misery
But since we're not together
I look for stormy weather
To hide the tears I hope you'll never see
Someday when my cryin's done
I'm gonna wear a smile and walk in
the sun
I may be a fool, but till then, darling
You'll never see me complain
I'll do my crying in the rain.
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★ YOU DON'T KNOW ME

CINDY WALKER

EDDY ARNOLD

You give your hand to me and then
you say hello
And I can hardly speak, my heart is
beating so,
And any one could tell you think you
know me well,
But you don't know me,
No, you don't know the one who
dreams of you at night
And longs to kiss your lips
And longs to hold you tight,
To you I'm just a friend,
That's all I've ever been,
But you don't know me.
For I never knew the art of making
love,
Though my heart ached with love
for you.
Afraid and shy, I let my chance go by,
The chance you might have loved
me too.
You give your hand to me
And then you say goodbye.
I watch you walk away beside the
lucky guy.
To never, never know the one who
loves you so;
No, you don't know me.
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Sole Selling Agent Hill & Range Songs Inc.

★ SHAKE THE HAND OF
A FOOL

JOHNNY BOND

JESSE JAMES

Well I thought I was pretty smart
When I put her down and I broke
her heart
Well my friend vowed that I played it
cool
Stranger, shake the hand of a fool
My friend told me that it wouldn't last
That her love for me was just a thing
of the past
So I set her free and I broke the rule
Stranger, shake the hand of a fool
Well, I was a fool to heed his advice
Before I acted I should've thought
twice
Now, I know how she found someone
new
My friend had promised she'd always
be true
Now as I'm standing, yeah, in their
wedding crowd
I'm gonna try very hard not to cry
out loud
Oh, yes, and I've learned and now I'm
schooled
It don't cost no money to shake the
hand of a fool
I'm sorry, honey shake the hand of
a fool.
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★ ALLA MY LOVE

JIMMY GATELY

HAROLD DONNY

The prettiest girl in all the world
Is soon gonna say, "I do"
'Cause she told me the other night
That "Alla my love's for you."

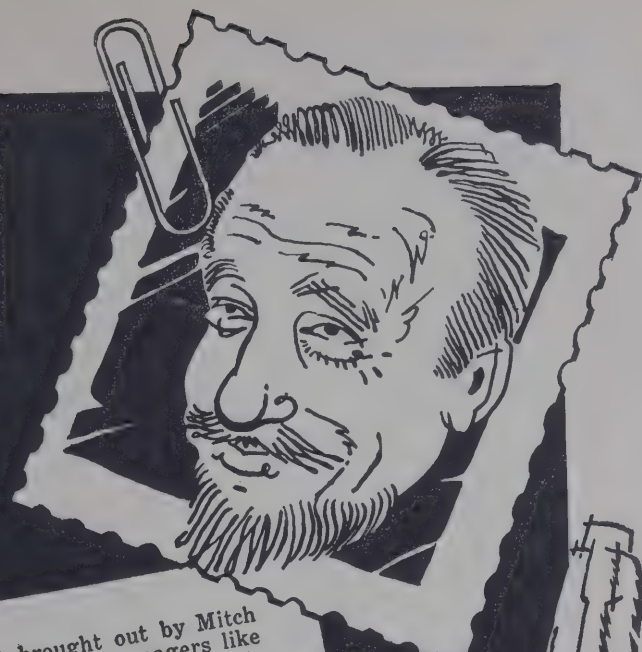
Alla my love, alla my love
Alla my love's for you
Alla my love, alla my love
Alla my love is true.

There's been other girls in this boy's
life
And you've loved other boys too
I didn't know what real love was
Til I fell in love with you.

When I was a young lad, Mom told me
"Let your love be true"
Now since we've met, I can't forget
What Mom told me to do.
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MITCH

don't call
us fickle!



"Connie Francis," "Elvis Presley," "Bobby Darin," "Brenda Lee," "The Everly Brothers" . . .

When I think of these names, and the names of many other popular singers, I wonder about what Mitch Miller said in a recent magazine article; that teenagers are "fickle," they don't "stick" with their stars.

It's true, of course, that many singers from the recent past have faded into oblivion — but, is that our fault? Have we teenagers let them down, or have they let us down? Was it because we left these singers in the lurch that they have dropped off the charts, or was it because they got "lazy," and kept doing the same thing over and over, without trying a new beat, a new style, a new approach?

As far as I'm concerned, and I'm sure most other teenagers will agree with me, it's all to our credit if we have "dropped" these "lazy" singers. In this way we've shown the artists that we teenagers are not easy "pushovers," as some of these recording stars seem to think. We've shown them that if they want our support, they've got to put a lot of effort into their singing and playing. We've shown them that we want new and different sounds that fit our own era, our own age, and that we won't be satisfied with substitutes.

Are we fickle? The list of names I mentioned earlier indicates the opposite. To those artists who have constantly tried to improve themselves, who have varied their styles, who have chosen many different kinds of songs, rather than the same type over and over again, we have been more than loyal. We've bought their records, we've crowded the theatres, clubs and studios where they've appeared, and we'll continue to do so as long as they keep up that fine, high standard we've come to expect from them.

Another point brought out by Mitch in his article is that we teenagers like Rock and Roll because it's the "accepted" thing, that we're afraid if we didn't like Rock and Roll we'd be "left out" — we wouldn't be part of the bunch. This may be true for some of us teenagers, but for the most part, teenagers, like myself, are very individualistic. Even my best girlfriend and I often quarrel over whether or not a particular song or artist is any good. Taste is always an individual thing. Sure, we teenagers like Rock and Roll. We like the beat, we like the feeling and emotion it brings to us — it's the kind of music that best expresses our own feelings and emotions. If it didn't do this, Rock and Roll would have faded out a long time ago. So, it's silly to blame us for liking what's best suited for us.

On the other hand, maybe this argument can be used against the adults who are always finding so many faults with Rock and Roll. Maybe they are the ones who are afraid to like this kind of music because it's so unique, so different from the stodgy, "accepted" forms of music that have remained static and unchanged for so many years.

Perhaps if the adults weren't so concerned with being "adults," "parents," "teachers," etc. If they tried to understand why we dig the kind of beat we do, they would let their hair down and admit that they like Rock and Roll too! As Mitch himself admits, many teenagers do like other kinds of music. Many of us, including myself, like the Mitch Miller sound.

No, Mitch, we're not fickle. We're just young adults who know what we want and who won't settle for less. If the name entertainers want us to "stick" with them, then they have to "stick" with us and give us the beat, the style, the kind of music we demand.

A Teenager

a teenager
answers the MITCH MILLER article
which appeared in the march issue of SONG HITS

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★ GINNY COME LATELY

PETER UDELL GARY GELD

I only met you just a couple of days

ago

I only met you and I want your lovin'

so

Ginny come lately, sweet, sweet as

can be

You may have come lately

But Ginny come lately, you're the one

for me

I only had to see the sunlight in your

hair

Your soft, soft silhouette to know I'd

always care

Ginny come lately, sweet, sweet as

can be

You only had to smile a little smile

Nothing more than look at me

You only had to smile and in a little

while

I was dreamin' recklessly

I only met you just a couple of days ago

And oh, my love for you has no

more room to grow

Ginny come lately, my dream come

true

You may have come lately

But Ginny come lately, I'm in love

with you.

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★ FIVE SMOOTH STONES

JIMMY CURTISS DAVID FLEISCHACKER

Once there was a boy named David

They called him just a little kid

But there wasn't a man among them

Who could do what David did

With just five smooth stones

Getting ready for the day ahead

Pickin' up five smooth stones

Just to kill Goliath dead.

When David first saw Goliath

He looked as mighty as a redwood tree

He laughed as he said to David

"They sent a boy to fight with me"

But David had five smooth stones

To do the job that had to be done

Yes, he had five smooth stones

But he needed only one.

David put a stone in his slingshot

He whirled it around and around

And with a mighty throw, as you well

know

The giant Goliath went down

With just one smooth stone

And the strength of the Lord in

his sling

One of five smooth stones

A little boy became king.

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★ WHEN MY LITTLE GIRL IS SMILING

GERRY GOFFIN

CAROLE KING

Ev'rytime my baby and I have a

quarrel

I swear I won't give in

But then my baby starts to smile at me

And I know, I know I just can't win

When my little girl is smiling

I can't stay mad at her for long

Why should I want to fight

When I can hold her tight

I just don't care who's right or wrong

When my little girl is smiling

There's nothing more I can say

I see those big bright eyes

And then I realize

That girl is gonna get her way

You may think that you could resist

her

If you saw her smiling face

But you would understand

Why her wish is my command

If you were in my place

When my little girl is smiling

It's the greatest thrill there can be

She gets her way it's true

But I know I won't be blue

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★ THE BIG BATTLE

J. CASH

I think Sir, the battle is over

And the young soldier laid down

his gun

I'm tired of running for cover

I'm certain the battle is done.

For see over there, where we've fought

them

It's quiet for they've all gone away

All left is the dead and the dying

The blue laying 'long side the grey

So you think the battle is over

And you even lay down your gun

You've carelessly risen from your

cover

For you think the battle is done.

Now boy hit the dirt, listen to me

For I'm still the one in command

Get flat on the ground here beside me

And lay your fair heart to the sand

Can you hear the deafening rumble

Can you feel the trembling crowd

It's not just the horses and wagons

That make such a deafening sound

For every shot fired had an echo

And every man killed wanted to live

There lies your friend Jim McKinney

Can you take the news to his wife?

No Son, the battle's not over

That battle has only begun

The rest of the battle will cover

The part that has blackened the sun.

The fight yet to come's not with

cannons

Nor will the fight be hand to hand

No one will regroup the forces

No charge will a General command.

The battle will range in the bosoms

Of mother, and sweetheart and wife

Brother and sister and daughter

Will breath for the rest of their lives.

Now go ahead rise from your cover

Be thankful that God let you live

Go fight the rest of the battle

For those who give all they could give.

I see Sir, the battle's not over

The battle has only begun

The rest of the battle will cover

This part that has blackened the sun.

For though there's no sound of cannons

And though there's no smoke in the

sky

I've dropped the gun and the saber

And ready for battle am I.

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Selling Agent, Hill & Range Songs, Inc.

★ MOMENT OF WEAKNESS

BILL GIANT

BERNIE BAUM

FLORENCE KAYE

I kissed her, forgive me, baby, if I

kissed her

It was a moment of weakness

When you were gone and I was lonely

And stars were burning much too

bright

There in a moment of weakness

I went and kissed her last night.

I hurt you, forgive me, baby, if I

hurt you

It was a moment of weakness

And my love for grew stronger

For in that moment, dear, I knew

That while my lips kissed another

My heart was yearning for you.

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SET
16

—Moody River

—Raindrops

—Runnin' Scared

—Rama Lama
Ding Dong

—I Feel So Bad

—Every Beat Of My
Heart

—You Always Hurt The
One You Love

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I Just Couldn't
Take It

Take A Chance

Hillbilly Twist

Loving You

Yes She Knows

I was Wrong

HERE ARE THE TITLES SET #13

- | | |
|------------------------------------|--------------------|
| 1. The Twist | 5. Never On Sunday |
| 2. My Heart Has a Mind of It's Own | 6. So Sad |
| 3. Chain Gang | 7. Kiddle |
| 4. Yogi | 8. Dreamin' |

HERE ARE THE TITLES SET #14

- | | |
|----------------------------|-------------------|
| 1. Lonesome Tonight | 5. New Orleans |
| 2. Endless | 6. Wonderland |
| 3. Last Date | 7. By Night |
| 4. No WHI Break Your Heart | 8. Many Tears Ago |
| | 9. Gotta |

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HERE ARE THE TITLES Set No. 9

- | | |
|--------------------------|---------------------|
| 1. Unforgettable | 5. Revellie Rock |
| 2. Heartaches By My Side | 6. It's Time To Cry |
| 3. I've Been Around | 7. Sunny Boy |
| 4. Uh! Oh! | 8. Be My Guest |

HERE ARE THE TITLES Set No. 10

- | | |
|-----------------------------------|------------------------------|
| 1. The Big Hurt | 5. Pretty Blue Eyes |
| 2. El Paso | 6. Running Bear |
| 3. Way Down Yonder in New Orleans | 7. You Got What It Takes |
| 4. Among My Souvenirs | 8. Village of St. Bernadette |

HERE ARE THE TITLES SET #11

- | | |
|-----------------------|------------------------------|
| 1. Stairway to Heaven | 6. Stock On You |
| 2. Green Fields | 7. When You Wish Upon a Star |
| 3. Footsteps | 8. Hither, Thither and Yon |
| 4. Sixteen Reasons | |
| 5. Cradle of Love | |

HERE ARE THE TITLES SET #15

- | | |
|----------------------------------|----------------|
| 1. Calcutta | 5. Apache |
| 2. Surrender | 6. Blue Moon |
| 3. Don't Worry | 7. Think Twice |
| 4. Dedicated To The One You Love | 8. Watusi |

HERE ARE THE TITLES Set No. 16

- | | |
|------------------------------|----------------------------------|
| 1. Theme From A Summer Place | 5. Baby You've Got What It Takes |
| 2. Beyond the Sea | 6. Where or When |
| 3. Let It Be Me | 7. County Boy |
| 4. County Boy | 8. Handy Man |

HERE ARE THE TITLES SET #12

- | | |
|--------------------|--------------------------|
| 1. Alley Oop | 5. Tell Laura I Love Her |
| 2. I'm Sorry | 6. Josephine |
| 3. Only the Lonely | 7. Trouble in Paradise |
| 4. It's Dirty Town | 8. Please Help Me |
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★ HEARTS

LARRY STOCK

Hearts always break when someone's untrue
Hearts never know the right thing to do
And hearts make mistakes like most people do

When they try to reach the sky above
Hearts may be ruled when love is the king

Hearts can't be fooled, they know the real thing
And hearts will be cooled whenever they cling

To the memories of a burning love
I put my heart in your keeping
Thinking it safe all the while
And now I can't stop from weeping
As I sit and sigh, wondering why
Why hearts may forgive, but never forget

Hearts only live to love and regret
And my heart tells me that I love you yet

Can't we find a way to bind our hearts.
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★ DREAM BABY

(How Long Must I Dream)

CINDY WALKER

Sweet dream baby,
Sweet dream baby,
Sweet dream baby,
How long must I dream.

Dream baby got me dreamin' sweet dreams

The whole day through,
Dream baby got me dreamin' sweet dreams night time too

I love you and I'm dreamin' of you
What am I to do

Dream baby make me stop my dreamin'
You can make my dreams come true.

Sweet dream baby,
Sha la sha la
Sweet dream baby,
Sha la sha la
Sweet dream baby,
Sha la sha la
How long must I dream.

Oh sweet dream baby
Sweet baby, ah hah hah
Sweet dream baby
Sweet baby, ah hah hah
Sweet dream baby
Sweet baby, ah hah hah
How long must I dream.

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★ YOU DON'T WANNA HURT ME

JEFFY BARRY

MICKEY GENTILE

I can see the change in you
Though you say it isn't true
The way you look at me
You're sayin' set me free
And I know

You don't love me anymore
You're in love with someone new
So there's nothing I can do
But let you say goodbye
And even though I'll cry
I know you're not the kind
Who runs around

And you don't wanna hurt me
But don't feel bad if you see me cry
I love you though we're apart
You know I'll be standing by
Just in case he breaks your heart
I hope you find true happiness
It might be there in his caress
There's nothing more to say
Just turn and walk away
And I'll know with ev'ry tear
That's gonna fall
That you don't wanna hurt me.

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★ TRAGIC HONEYMOON

TONY LINDAUER

I remember the tragic story of my two teenage friends
Who vowed to love each other until the very end

Billy loved his Susan with the purest of love

And they planned the date for the wedding before the Lord above

Susan was only eighteen, Billy a year older than Sue

When they received their reward from heaven

For waiting patiently, they left right after the wedding

To go to their new home, with love the only factor that drove these newlyweds on

As they hurried down the highway
He whispered to his Sue

I've never loved another the way that I love you

When Bill looked up

He could see that his car was out of control

And they were heading for the abutment

Sitting off the side of the road

Susan screamed for her Billy

And Billy clutched his Sue

Their last words were I'll see you in heaven

Where we'll spend our honeymoon.

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★ JOEY BABY

JANE CONNELL

Joey, Joey, Joey

Why did you have to go?

I've been crying so hard

Just 'cause I loved you so

I don't want nobody if I can't have you

And Joey Baby I want you

Just my whole life through.

Let them talk about us, say our love's not real

But Joey, they don't know us,
How can they know how we feel
We belong together, here in each other's heart

And Joey Baby, I'm begging, don't let them make us part.

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★ I'VE GOT BONNIE

GERRY GOFFIN

CAROLE KING

Once I used to cry nobody cared

If I would live or die

But then one lucky day

I met a girl that heaven sent my way

Now I've got Bonnie

Sweet, sweet Bonnie

And all my lonely days are through

Now, I've got Bonnie

And sweet, sweet Bonnie

Made all my dreams come true

I don't drive a car

I'll never be a famous movie star

But still I wouldn't switch

With someone else

If he were twice as rich.

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Nevins-Kirshner Associates, Inc.

★ ATLANTA

FRANK C. SLAY, JR.

BOB CREWE

Gonna tell y' 'bout down in Atlanta

One sweet a-Georgia peach-a stole

my heart away

And so I gotta go down to Atlanta

Get those A-Appalachian mountains

out of my way

Know she gonna say, Hi! You-all ya

Y' baby doll ya, I wanna stroll ya

through magnolias

We'll be sippin' mint julip 'n' ice

I'll be her Southern gentleman

Yep for life, I'll tell the world I love her

Down in Atlanta

I'll kiss and hug the sweetest little

hunk of Georgia today.

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★ GOOD LUCK CHARM

AARON SCHROEDER WALLY GOLD

Uh huh huh, uh huh huh, uh huh huh,
oh yeah
Don't wanna four leaf clover
Don't wanna ol' horseshoe
Want your kiss
'Cause I just can't miss
With a good luck charm like you
Come on and be my little good luck
charm
Uh huh huh, you sweet delight
Wanna good luck charm hangin' on
my arm
To have, (to have) to hold (to hold)
tonight
Uh huh huh, uh huh huh, uh huh huh
uh tonight
Don't, yeah, uh huh huh, uh huh huh,
uh tonight
Don't wanna silver dollar
A rabbit's foot on a string
The happiness in your warm caress
No rabbit's foot can bring.
If I found a lucky penny
I'd toss it across the bay
Your love is worth all the gold on earth
No wonder that I say:
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★ YOUNG WORLD

JERRY FULLER

It's a young world
When you're in love
You're in a young world
So take my hand
And let me show you
Just how true
Young love can be
It's a young world
And if you'll tell me
You're my one girl
You'll make my whole life worth livin'
Just by givin'
Your love to me
All of the world is a treasure
When you have someone to care
Promise me your love forever
And we'll have the whole world to
share
And it's a young world
When you're in love
You're in a young world
If you believe what I've told you
Let me hold you
Say you love me.
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★ SHE'S GOT YOU

HANK COCHRAN

I've got your picture that you gave
to me
And it's signed with love
Just like it used to be
The only thing diff'rent
The only thing new
I've got your picture, she's got you.

I've got the records
That we used to share
And they still sound the same
As when you were here
The only thing diff'rent
The only thing new
I've got the records, she's got you.
I've got your memory or has it got me
I really don't know
But I know it won't let me be
I've got your class ring
That proved you'd care
And it still looks the same
As when you gave it, dear
The only thing diff'rent
The only thing new
I've got these little things
She's got you.
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★ SMOKY PLACES

ARNER SPECTOR

Meeting in smoky places
Hiding in shadowy corners
Dancing where no one knows our faces
Sharing love stolen in the night
In smoky places
Oh, how I cried on your wedding day
Cried, cried like my heart would break
Now you regret your wedding day
Now, now we pay for your sad mistake
Some sunny day he will set you free
Free, free, to be by my side
Some sunny day he will set you free
Till then we'll be satisfied.
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★ YOU WIN AGAIN

HANK WILLIAMS

The news is out all over town
That you've been seen a-runnin' 'round
I know that I should leave, but then
I just can't go, you win again
This heart of mine could never see
What ev'rybody knew but me
Just trusting you was my great sin
What can I do, you win again.

I'm sorry for your victim now
'Cause soon his head like mine will bow
He'll give his heart, but all in vain
And someday say, you win again
You have no heart, you have no shame
You take true love and give the blame
I guess that I should not complain
I love you still, you win again.
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Inc.

★ WHAT AM I SUPPOSED TO DO

HELEN CARTER

What am I supposed to do
With the love I have for you
Am I supposed to let it live
Until you're ready to forgive
Am I supposed to pretend
Till you want me back again
What am I supposed to do till then
How am I supposed to feel
Shall I think that you love me still
Or am I supposed to act just, just like
You're never coming back
Honey, am I supposed to be your
friend
Or will we ever meet again
Darling, oh darling
What am I supposed to do till then
What am I supposed to say
If by chance we meet someday
Am I supposed to talk awhile
Or turn my head and walk on by
This heartache can never end
Till your in my arms again
What am I supposed to do till then.
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★ LOSE HER

KAL MANN
DAVE APPEL

BERNIE LOWE

You better lose her, she's a loser
Lose her before you lose your mind
Yeh, the minute that you find
She's the aggravatin' kind
Just lose her, leave her far behind
Meet a girl an' she's lookin' good
Y' start to whirl like a real man should
Let's take a ride, she puts you down
Let's go to the swingin' est club in
town
After the club y' take her home
The folks are out an y're all alone
She whispers, oh, so tenderly
Y' get no kisses till y'marry me
After the wedding y' settle down
With lots of in-laws hangin' aroun'
And ev'ry day she'll softly say . . .
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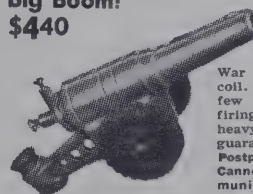
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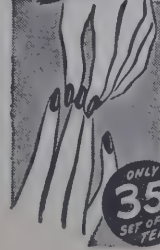
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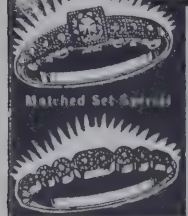
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★ LET ME IN

YVONNE BAKER

I can see the dancing
The silhouettes on the shade
I hear the music
All the lovers on parade
Open up, I want to come in again
I though you were my friend
Pitter patter of those feet
Movin' and a-groovin' with that beat
Jumpin' and stompin' on the floor
Let me in, open up
Why don't you open up that door?
Wee-oo, wee-oo, oo wee-oo
Wee-oo, wee-oo, oo wee-oo wee-oo.
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★ BABY, IT'S YOU

MACK DAVID BURT F. BACHARACH
BARNEY WILLIAMS

(Sha la la la la)
It's not the way you smile that touched
my heart
(Sha la la la la)
It's not the way you kiss that tears me
apart
Oh, many, many nights roll by
I sit alone at home and cry over you
What can I do? I can't stop myself
'Cause, baby, it's you, baby, it's you
(Sha la la la la)
You should hear what they say about
you
(Sha la la la la)

They say, they say you've never, never,
never been true
Well, it doesn't matter what they say
I know I'm gonna love you any old way
What can I do when it's true
I don't want nobody, nobody
'Cause, baby, it's you, baby, it's you.
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★ HER ROYAL MAJESTY

GERRY GOFFIN CAROLE KING

There she goes, her royal majesty
She's the queen that broke my heart
I put her up upon a throne
And now she's left me all alone and
crying
There she goes, her royal majesty
Wearing my heart for a crown
Let me tell you, ev'rybody
How she made a fool of me
Her royal majesty
Now would you believe she acted,
oh, so sweet
Until she just had me kneeling at
her feet
She got me to eat right from her little
hand

Her smallest wish was my command
There she goes, her royal majesty
Marching off with someone new
I believe she really loved me
But now at last I see
I was the king of fools
To her royal majesty.

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★ SO LOVELY, BABY

J.D. MILLER DOUGLAS KERSHAW

You're as sweet as I ever did see
Never did think anyone could be
So lovely, baby
You better watch out
'Cause I'm gonna get you, maybe
I'd run you down a many a mile
To get a glimpse of your sweet smile
So lovely, baby
You better watch out
'Cause I'm gonna get you, maybe
I dream and dream, scheme and scheme
Oh, baby, if I was rich
And had a lot of mon
I'd trade it all just for you, hon
So lovely, baby
You better watch out
'Cause I'm gonna get you.
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★ IT MIGHT HAVE BEEN

RONNIE GREEN HARRIET KANE

The saddest words of tongue or pen
Are these four words: It might have
been
We dreamed big dreams, we made big
plans
How could they slip right through
our hands
Instead of tearing our romance to
pieces
Why don't we try to right what we've
done wrong
It's not too late to set things straight
Let's never say: It might have been.
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★ TEARS AND LAUGHTER

MIRIAM LEWIS

Tears and laughter
Love forever after
Tears, tears, tears, tears, and laughter
I'll share with you
Rain and rainbow
Love will make the rain go
Rain, rain, rain, rain and rainbow
I'll be with you
When the shadows fall
And when the sunlight gleams
Smiling through it all
Till we find our dreams.
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★ THE TWIST

HANK BALLARD

Come on, baby, let's do the twist,
Come on, baby, let's do the twist,
Take me by my little hand and go
like this:
Ee oh twist, baby, baby, twist
(Round and around and around and
around)
Just, just like this
(Round and around)
Come on, little miss, and do the twist
(Round and around).
While Daddy is sleeping and Mama
ain't around,
While Daddy is sleeping and Mama ain't
around,
We're gonna twisty, twisty, twisty
Until we tear the house down

You should see my little Sis
You should see my little Sis
She knows how to rock and she knows
how to twist.

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★ WHAT'S YOUR NAME

CLAUDE JOHNSON

What's your name
I have seen you before
What's your name
May I walk you to the door
It's so hard to find a personality
With charms like yours for me
Ooh, ooh, ooh-ee
What's your name
Is it Mary or Sue
What's your name
Do I stand a chance with you
It's so hard to find a personality
With charms like yours for me
Ooh, ee, ooh-ee ooh-ee.

I stood on this corner
Waiting for you to come along
So my heart could feel satisfied
So please let me be your number one
Under the moon, under the stars
And under the sun.

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BOYS! MEN!



Mike Marvel

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MY SECRET NEW DYNAFLEX METHOD

CAN BUILD YOU A MAGNIFICENT NEW HE-MAN-MUSCLED BODY IN JUST TEN MINUTES A DAY—with absolutely NO weights—NO bar-bells—NO EXERCISE AT ALL!

Yes! If the girls LAUGH at you now when you take off your shirt—they'll be breaking down the doors to get dates with you—once they've seen the rugged DYNAFLEX BODY I can give you! I'll build you a tough brutal massive body—shoulders clad with solid inches of he-man BRAWN. I'll give you bulging biceps, trip-hammer fists, power-packed legs, and a chest that will have you popping the buttons off your shirt with pride!

(—says MIKE MARVEL, "Builder of Champion Bodies")

ARE YOU ASHAMED OF YOUR BODY NOW?

Pal—do YOURSELF a favor! Take a good long look in a mirror. Do you see a puny, starved body—strawny arms—bony shoulders—a flabby stomach and skinny legs? Do girls laugh and fellows grin when you take off your shirt?

BELIEVE IT OR NOT—I can add solid pounds of rippling, steely he-man MEAT to your build. I can take those skeleton arms and PACK EVERY INCH with explosive virile MAN-MUSCLE. I can take that caved-in chest and build on six rugged inches of strong sleek MAN-SIZED BRAWN. I can clothe your skinny frame with GIANT RIPPLING DYNAFLEX MUSCLES that will have the girls gasping with awe and admiration! And with NO tiring exercise. NO high-priced bar-bells or gym equipment!

Or is your problem a body sagging with soft rolls of unhealthy, unhandsome FAT? Puny muscles—sagging stomach—bloated face—arms heavy with layers of BLUBBER? Are you ASHAMED to go to the beach and let them see your "FAT-MAN PHYSIQUE"?

If so, wake up fella! THIS IS IT! I will peel off that fat and give you a lean virile DYNAFLEX BODY, armored with a sheath of hard tough handsome muscle. I can build you into a healthy, streamlined HERCULES—bursting with dynamic manly strength. I'll give you a taut rock-hard midsection—legs muscled like coiled steel springs. I can pack solid DYNAMITE into your fists and give you a rugged handsome build brim-full of the magnetic SUPER-BODY SEX-APPEAL girls are hungry for. And with NO starvation diets—NO fatiguing calisthenics—NO expensive health-foods!

HOW DYNAFLEX BUILDS BEAUTIFUL BODIES

DYNAFLEX is the modern miracle of body-building. It takes no tiresome exercises, crash diets, protein foods, and no weights or bar-bells. DYNAFLEX is the amazing discovery of a West German Doctor

whose research into the Science of Strength found a thrilling new way to build GIANT BRAWNY MUSCLES in ten minutes a day. With DYNAFLEX you "flex" each muscle once—in a certain way—that is more effective than if you exercised that muscle 20, 30, even 100 times the old-fashioned way. With DYNAFLEX you get bigger results in ten minutes than after hours of grunting and groaning, hefting heavy weights.

DYNAFLEX coaxes each muscle in your body to bring out its round, steely fullness and satiny symmetry. DYNAFLEX packs that muscle with glowing vibrant new strength and energy—FAST. In ten minutes a day I can cover your bony frame with healthy rippling muscle—give you a deep, powerful chest—solid shoulders and iron wrists—tough, slim midsection—and trim, steel-spring legs—simply thru "DYNAFLEXING" each muscle once a day!

There's nothing wrong with the bar-bell and weight-lifting method . . . but why bother? Why waste time and money, why sweat and strain your way to a streamlined symmetrical SAMSON-STRONG BODY—when you can do it better—bigger—faster—easier with the DYNAFLEX SECRET?

STRONG-MAN SEX-APPEAL ATTRACTS GIRLS

Be honest. Down deep you KNOW you envy the boy with the virile, magnificent build. Every man and boy secretly desires a broad brawny back, a solid man-muscled chest, handsome he-man shoulders, arms rippling with tough, steely sinews, a narrow waist, slim hips and springy, power-packed legs. Girls go for a fellow with TWO-FISTED BIG MUSCLE SEX-APPEAL . . . and they only laugh at skinny guys or "fatso's".

Let me give you a glowing new body, brimming over with energy and irresistible inches of solid muscle on your chest—he-man appeal. I can build three inches of beef and brawn on your shoulders. I will mold you a handsome super-body of terrific strength, give you a crushing grip, legs crammed with steel springs. A lean taut rock-solid punch-proof midsection. Pack your body with energy and thrilling stamina that will have girls falling at your feet.

Mike Marvel System. Dept. 21, 285 Market St., Newark 9, N.J.

GIVE ME TEN MINUTES A DAY—THAT'S ALL!

After DYNAFLEX, you'll be able to roll up your sleeves and take off your shirt and, for the first time in your life, you'll be PROUD of your manly build. Yes, pal, say goodbye to your weak, flabby frame—get ready for adventure and romance with a solid physique that glows and vibrates with virile he-man appeal. You'll be really proud to have people see your MAGNIFICENT HE-MAN-MUSCLES at the beach or gym. And, when the fellows stare with envy and jealousy—when the girls crowd around to squeeze your iron biceps or touch your bulging brawny chest—when they ask in amazement HOW you did it—tell them about the Magic Secret of DYNAFLEX!

Your Pal,
MIKE MARVEL
"Builder of Champion Bodies"

"Builder of Champion Bodies"



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★ YOU ARE MINE

PETER DE ANGELIS

BOB MARCUCCI

You are mine, haven't I told you so?
 You are mine, even the angels know
 I thought you knew
 It's only you, you, you are mine
 I loved you the first time that we met
 Then I knew that I could not forget
 All that we'd share
 How much I'd care for you
 Now I may not be a poet
 Who can tell his love with words
 But I'm sure my heart will show it
 That I am asking you to be my wife
 Please be a part of me
 Then I'll possess life's happiness
 When you are mine, when you are mine.
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★ THE JOKER

ANTOINE DOMINO DAVE BARTHOLOMEW

He's a joker, he's a joker
 Don't let him fool you
 Please don't let him
 You must forget him
 He's so jolly and so gay
 And so funny
 He's a clown in disguise
 He's the only one call me honey
 And I watched his eyes
 They're on you all the time
 I think that he's real
 From the way he made me feel
 He seemed so nice and kind
 No, no, he's a joker
 He's a joker
 Don't let him fool you
 Please, please don't let him
 You must forget him
 He's so jolly and so gay
 And so funny
 He's the only one call me honey.
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★ LET'S TWIST ALA
PALOMA

KAL MANN

Let's twist to the pretty melody of
 the dove
 Let's twist! Baby, maybe this is the
 dance of love
 Let's fly to the heavens high in the
 sky above
 And I wanna tell y' it's you I'm
 dreamin' of
 I got my eye on you all thru the
 twistin'
 Hopin' that when we're thru we'll do
 some kissin'
 Baby you know it's wrong to be resistin'
 We gotta fall in love if we keep twistin'
 Let's twist to the pretty melody of the
 dove
 Let's twist, baby, baby, this is the
 dance of love.

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★ UH HUH

PAUL ANKA

Uh huh, I love you so
 Uh huh, I won't let go
 Uh huh, ya feel so good
 Just like I thought you would
 Uh huh uh, I'm insane
 You're like a hurricane
 Uh huh, I feel so fine
 Like I've been drinking too much wine
 Ev'ry night I'm a-gonna write a story
 Ev'ry night I'm gonna sing a song
 Ev'ry night I'll tell you that I'm sorry
 If I ever, ever do you wrong
 Uh, huh, I love you so
 Come on and don't let go
 Uh huh, you look so good
 Just like I thought you would
 Come on and don't let go
 Don't you know you look good
 Oh yah, oh yah, oh yah
 Come on, come on, come on
 Oh yah, oh yah, oh yah.
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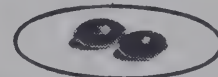
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★ NIGHT OWL

BERNICE WILLIAMS

Night owl, strolling down the street
About the break of day
Night owl, tell me, boy
What do you think Mama's goin'
to say

Wait till you get in the door
Mama told you once before
Woe, woe, night owl
Daddy told you long ago
Not to come in late no more
Runnin' over town just like a clown
But you think that he's a square
You say you've been every where
Wait until tomorrow, you sit down.
Night owl, strolling with his dark
glasses

Over his eyes

Night owl, listen boy
Don't you dare tell daddy no lies
You are such a silly jerk
Daddy ought to make you work
Woe, woe, night owl.

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★ VALLEY OF TEARS

ANTOINE DOMINO DAVE BARTHOLOMEW

I want you to take me where I belong
Where hearts have been broken
With a kiss and a song
Spend the rest of my days without
any cares

Everyone understands me
In the valley of tears.

Soft words have been spoken, so
sweet and low
But my mind is made up, love has
got to go
Spend the rest of my days without
any cares

Everyone understands me in the
valley of tears.

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Peter Brown	James Darren	Robert Fuller	Brenda Lee	Elvis Presley	Clint Walker
Ronnie Burns	James Davalos	James Garner	Carol Lynley	Dorothy Provine	Deborah Walley
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■ A teenager lies draped in supple nonchalance over the sofa holding a transistor radio close to her ear, her fingers snapping out "the beat".

In the den dad and mother sit enthralled by the lush, full sounds of a Verdi aria, or the stirring orchestral magic of "South Pacific".

A typical scene in any American home today. Two generations divided, not by years, but by their musical tastes, and each disdainful of the other's sound selection.

The youngsters particularly feel that the adults don't "dig" their "beat" and they disdainfully label the sounds their parents admire, "square". So one of the true and pleasurable basic arts, music, widens the rift in understanding between the young and the mature.

That teenagers are never understood by their elders is an old and dull saw. And, that they don't understand the teenage "beat" has become a truism to the youngsters.

But, is this assumption really true?

Such music and dance crazes as the Twist, country music, and even Rock and Roll have ever-growing numbers of adult admirers and fans. Is it really true then, that all grown-ups are narrow-minded and old-fashioned in their musical outlook? Certainly not!

It is true that many adults complain about the musical tastes of today's youngsters. It's not because they dislike Rock and Roll or the Twist, it's just that adults decry the teenagers' reluctance to explore any of the other musical avenues.

The teenagers have most adults convinced that Rock and Roll is the kind of music best suited to their specific taste. Fine!

But how about listening to some of the music that many adults like? Maybe you'd like it if you gave it a chance.

Take that "rococo" form of music known as opera. Have you ever really heard it? Have you ever listened on Saturday afternoon (WOR) to the opera — live from the Metropolitan Opera House? There's plenty of feeling and a world full of big music in an opera like "Il Trovatore".

"La Boheme" tells a tale of young people who want to live their way, who want to be themselves, instead of pretending to like or dislike what everyone else likes or dislikes. The music's really beautiful, too.

Or maybe you'll find you like folk music. Joan Baez, an up-and-coming teenage folk singer, puts the kind of feeling and tone in her songs that you won't forget in a hurry. Many teenagers dig the beat in folk music. The "pop" music charts indicate this. Groups like "The Kingston Trio," "The Highwaymen," "The Brothers Four," are primarily folk singers. Country music has made inroads into the popular field also. Teenagers go for its melodic simplicity.

Hit songs have sometimes been modern arrangements of classical music. "Tonight We Love," from Tchaikovsky and "Til The End Of Time" originally by Chopin are examples of this.

How many Gershwin songs, from "Porgy And Bess" and other Gershwin operettas, have been popular? Quite a number.

How about Jazz? Are the teenagers as aware as they should be of the many new sounds and rhythms in the world of Jazz? Do they know that the early basic jazz bloomed from the same roots that produced Rock and Roll, the Negro folk song and the "blues"?



THE BIRDS AND THE B E E S



music
(THE FACTS OF LIFE)

Obviously, popular music of today has been influenced by many different kinds of sounds, so why not go back to some of these influences, some of these "roots"? You won't like all the many different sounds but you will like some of them if you give them a chance.

Ever listen to a Beethoven Symphony? He knew how to put a "beat" into his music. Or how about Debussy and "Le Mare"? It's really far-out, believe me. Ravel's "Bolero" is not square by a long shot and the wild, fantastic rhythms of Flamenco music pound into the blood. With those full-bodied chords and colorful motifs, there's a dazzling array of listenable music awaiting the teenager willing to hear.

Did you know that George Gershwin was an admirer of Debussy? Experts claim there's a definite Debussy influence in much of Gershwin's music.

Many American youngsters are beginning to become interested in opera thanks to the great opera star, Robert Merrill. Bob appeared on the Jack Paar show one evening and explained a great deal about opera in easy-to-listen to, no-nonsense language.

Dave Brubeck, accomplished jazz musician and band leader, as well as president of that strictly jazz FM radio station WJZZ, calls the "pop" music situation in America today a "vicious circle". Argues Mr. B., "It seems that the musicians don't like what they're playing but they're playing it, deejays don't like what they're spinning, but they're spinning it, and the public doesn't like what it's listening to, but it's listening." In other words, no one (including teenagers, according to Brubeck) is really satisfied with much of the music coming over the radios, TV and juke boxes. Mr. Brubeck blames the musicians and deejays mostly. "The whole set-up's commercial," says the famed jazz man. He goes on to encourage musicians and deejays to refuse to do what they feel is "beneath" them. Don't "lower" yourself, says Dave. Of course, he isn't referring to any one phase of popular music. Mr. Brubeck's the first to recognize quality music and singing in Rock and Roll, ballad-type songs and others. It's just that he feels that the public, especially boys and girls in their early teens, should be exposed to a wide variety of music, so that they can learn to sharpen their tastes and be more discriminating.

There are definite shifts in this new direction. Arthur Feidler, of the renowned Boston Pops Orchestra stated recently that his touring orchestra (composed of distinguished musicians from all over the country) is stopping at more and more out-of-the-way cities and towns where they would never have gone before, due to obvious lack of musical interest.

Like Brubeck, Mr. Feidler finds part of the answer in the younger generation. "Young people have been exposed to children's concerts — and are beginning to be quality conscious."

So the trends are changing. Are you in the know? Have you heard about the Birds and Bees Of Music? If not, don't you think it's time you gave some of the other kinds of music a chance? After all, they've been around for a long, long time, so don't knock it if you haven't tried it. Listen to these other sounds, new to you but old as the basic beat that sets the rhythm for all music. If you like music, why limit yourself to one kind when there's a whole new world of sound awaiting you. ■

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10. Tell Him No
11. A Fool Such As I
12. That's Why
13. You Talk Too Much
14. Georgia On My Mind
15. Blue Angel
16. Stay
17. Artificial Flowers
18. Poison Ivy
19. Just Ask Your Heart
20. Sleep Walk
21. Poetry In Motion
22. The Three Bells

25. Sorry, I Ran All The Way Home
24. Come Into My Heart
25. We Got Love
26. Heartache By The Number
27. In The Mood
28. So Many Ways
29. Unforgettable
30. Why
31. Go Jimmy Go
32. Way Down Yonder In New Orleans
33. It's Time To Cry
34. Beyond The Sea
35. Where Or When
36. Let It Be Me
37. What In The World's Come Over You
38. Baby You Got What It Takes
39. Harbor Lights
40. Wild One

41. Village Of St. Bernadette
42. Yogi
43. I'm Gonna Get Married
44. Puppy Love
45. O Dio Mio
46. I Love The Way You Love
47. Tall Oak Tree
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49. When You Wish Upon A Star
50. The Madison
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52. Cradle Of Love
53. I'm Sorry
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City Zone State

(Canadian Orders: Add 50 cents — Send International Money Order)

Are YOU
SKINNY
like I was?

a sickly
skeleton who
developed a
streamlined
physique and
great physical
endurance

SKINNY OR FAT, 15, 20, 30 OR 40 YEARS OF AGE

Just RUSH me your LAST CHANCE COUPON below with YOUR NAME and ADDRESS ON IT
and I'll show YOU absolutely FREE

How to GAIN UP TO 50 LBS. OF MIGHTY MUSCLES!

or LOSE up to 50 LBS. of UGLY, DANGEROUS FAT

And Become a REAL HE-MAN like MANY THOUSANDS of My Pupils in 10 Minutes of FUN a Day

Yes! I'll Show You By My Quick,
Easy Methods How To

ADD POWERFUL NEW
INCHES OF MUSCLES
around YOUR ARMS,
CHEST, LEGS, etc.

How to IMPROVE YOUR
HE-MAN LOOKS 100%.

How to BECOME A WINNING ATHLETE
IN ALL POPULAR SPORTS.

How to BEAT ANY BULLY.

How to DO FEATS of STRENGTH.

How to be a WINNER in EVERYTHING
YOU TACKLE.

YES! Your Success Story Can Soon be like John Sill and thousands of my pupils. Think of it — a skinny weakling like you became a MAGNIFICENT MR. MUSCLES — won a BIG SILVER TROPHY, his name, accomplishments engraved on it and \$100. A few weeks before, everybody picked on John, too weak to fight for his rights. TODAY everybody admires John's movie star build, he-man STRENGTH, his mighty ARMS, heroic CHEST, slender WAIST, rock-like TORSO, broad manly BACK, wide military SHOULDERS, new popularity with the BOYS and GIRLS. His winning drive in ALL SPORTS, his energy at work and studies.

NO! I don't care how skinny or flabby you are, if you are in your teens, twenties or thirties, I'll show you in just 10 thrilling minutes a day in your home, you can make yourself over by the easy, quick method I turned myself from a wreck to a tower of strength and endurance.

YES! YOU'LL ADD INCH upon INCH of MIGHTY MUSCLES to YOUR ARMS, YOU'LL DEEPEN YOUR CHEST, BROADEN YOUR BACK and SHOULDERS. From HEAD to HEELS you'll gain SIZE, POWER, LIGHTNING SPEED, ENDURANCE. You'll become THE SUCCESSFUL HE-MAN IN LOOKS and ACTS — a WINNER in EVERYTHING, athletics, business, studies.

DEVELOP YOUR 520 MUSCLES
BY THE GREATEST METHOD!

Friend, I traveled the world, studying every secret to PERFECTLY develop your body. My "S-Way Progressive Natural Power Method"

IS TESTED.
PROVED by hundreds of thousands LIKE YOU! SAVE YEARS, hundreds of DOLLARS! Do as movie stars, champions — John Sill, Jim Norman, Tony Pascarella — did! Mail coupon NOW!

(before it is too late)
as John Sill and the others did

Pick the
kind of
BODY YOU
WANT
Check ALL Your
Needs —

WIN
A BIG

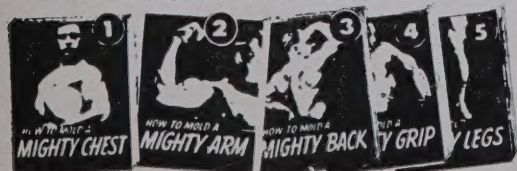
Silver Trophy
and \$100
IN CASH



MAIL THE COUPON TO ME NOW
and I'll Send You FREE these

5 AMAZING PICTURE-PACKED TEST COURSES

PLUS BOOK OF PHOTOS OF FAMOUS STRONG
MEN ONCE WEAK LIKE YOU

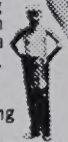


MILLIONS were sold at \$1.00. Send for them ALL
FREE. Mail Coupon BEFORE IT IS TOO LATE!

I GAINED
60 LBS.
OF SHAPELY
MIGHTY
MUSCLES

BEFORE

Mailing
Coupon
I was a
125 lb.
6 ft.
skinny
weakling



says JOHN SILL

I added 7 inches to
MY CHEST, 3 1/2 IN-
CHES to EACH ARM.
No, Pa! You don't
have to be a chick-
en-chested skinny
weakling like I was
only a few weeks
ago.

This Can Be
YOU in a
Short
Time!



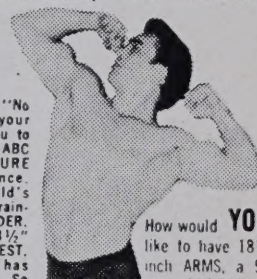
AFTER

Mailing
Coupon
185 lb.
HEAD-TO-
TOE HE-MAN
POPULAR
ATHLETE
You can
be, too!

This now MAGNIFICENT, MODERN HERCULES,
26 yr. old
teacher,

Wm. Butler,

says to YOU, "No
matter WHAT your
age, I advise you to
SEND for the ABC
WONDER PICTURE
COURSES at once.
Under the World's
greatest home train-
ing BODY BUILDER,
I now have 18 1/2"
ARMS, a 52" CHEST.
my STRENGTH has
greatly improved. So
have my sports. I have won titles
like "Mr. Virginian," "Mr. State
Y.M.C.A.," etc.



How would YOU
like to have 18 1/2
inch ARMS, a 52
inch CHEST like
this ABC pupil
NOW HAS?

I BROKE A
WORLD'S
STRENGTH
RECORD!

JIM NORMAN
became Athlete of
the Year. Lifted
the front End of a 2700 lb.
Car. Quit being a bag-of-
bones weakling like I was.
In 10 minutes of fun a day,
A.B.C. CAN DO FOR YOU
ALL HE DID FOR ME! I
gained 25 TERRIFIC LBS.
of HANDSOME POWER-
PACKED MUSCLES.

BEFORE



AFTER

mailing
coupon
below—
like
you do
NOW.



AMERICAN BODY BUILDING CLUB, DEPT. HP-27, GREAT NECK, NEW YORK

Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES,
including PHOTO BOOK OF FAMOUS STRONG MEN, once weaklings,
now famous Strong Men, and How to Become one of Them.

☐ I enclose 10c for mailing and handling.

I am under no other obligation.

I'm checking everything I need to give me the kind of body I want.

☐ I want to gain ... lbs. (fill in). ☐ Triple my strength.

☐ I want to streamline my body, get rid of flabby fat.

☐ I want to add inches of muscle to my ☐ ARMS ☐ CHEST

☐ SHOULDERS ☐ POWERFUL LEGS ☐ SLIM WAIST

☐ I want to become a winning athlete. ☐ I want new pep.

NAME _____ AGE _____

DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

ADDRESS _____

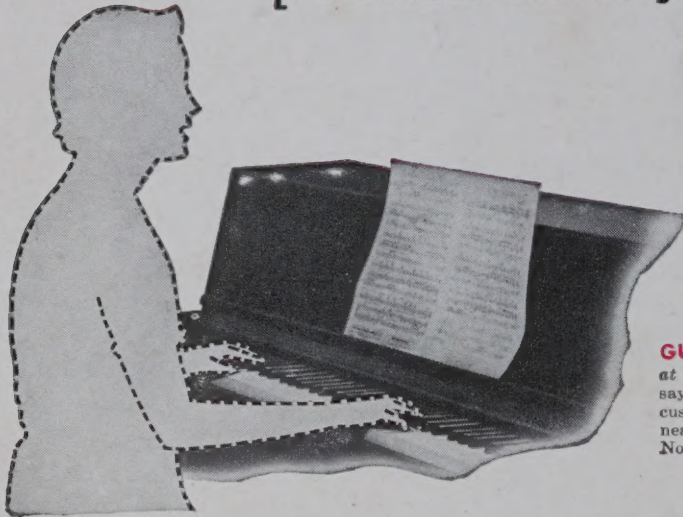
CITY _____ ZONE _____ STATE _____

FREE

Sports,
Self-
defense,
Strong-man
Stunts
Courses
Apparatus.
Let me
know how
to get these
FREE!

PICTURE YOURSELF PLAYING YOUR FAVORITE INSTRUMENT!

[Thousands Now Play Who Never Thought They Could]



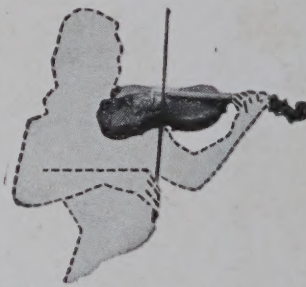
PIANO! Every hour a golden hour. Mrs. Mildred Fink, of Caldwell, Ohio, writes: "Taking your lessons was the most sensible thing I ever did in my life. Every hour I spend at the piano is a golden hour."



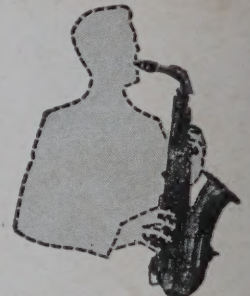
GUITAR! Puts you in the spotlight at parties, dances. "It's been fun," says Howard Hopkins of East Syracuse, N. Y. "Hasn't cost anywhere near as much as a private teacher. Now invited to all kinds of affairs."



ACCORDION! Like an orchestra in itself. Howard D. Arnold of Bloomington, N. J. says "Have completely mastered the piano accordion. I'm now taking your Steel Guitar Course."



VIOLIN! Wouldn't you like to play this glorious instrument? I. W. Dayley of Lisco, Nebraska, writes "I learned more in 3 months with you than in 2 years by myself ... I have played for dances."



SAXOPHONE! Great for jam sessions. C. W. Hicks of the Netherlands West Indies writes: "I couldn't believe I would learn how to play the saxophone without a teacher. Thanks for making me a musician."

OR—Any Of These Other Popular Instruments

STEEL GUITAR
PIPE, ELECTRONIC or
REED ORGAN
TENOR BANJO

TRUMPET
CORNET
UKULELE

CLARINET
TROMBONE
MANDOLIN

One Million People Have Taken Up This Easy Way to Learn Music at Home. Now Enjoy The Exciting Things That Happen When You Can Play!

Have you ever pictured yourself playing your favorite instrument?

Imagine yourself being a sought-after guest ... making many new friends ... entertaining at parties ... hearing compliments on your wonderful new talent ... attaining new poise and self-confidence ... perhaps even making extra money! And best of all, experiencing the deep-down satisfaction that comes from actually creating music whenever you please.

These rich rewards are waiting for you ... even if you don't know a single note of music now. Now, with this famous home-study course, you can actually play your favorite instrument in a much shorter time than you have ever imagined!

No "Special Talent" Needed

No previous training needed — no "special talent" required. Right from the start, this amazing course will have you playing *real melodies* instead of practicing tedious scales and exercises. Lessons consist of delightful songs, hymns, waltzes, etc. Clear, simple directions and large, show-how pictures teach you exactly what to do, so you can't go wrong! Soon you'll be playing your favorite songs, hymns, folk music and classic compositions *by note!*

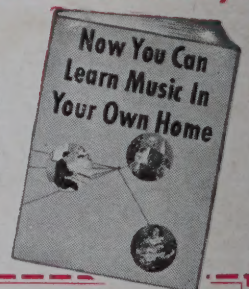
No Boring Scales or Exercises

Over ONE MILLION people the world

over have taken up this easy-as-A-B-C way to learn music. You learn in spare time of your own choosing. *You become your own music teacher* ... and progress as rapidly or as leisurely as you wish. No dreary scales and exercises. No inconvenient lesson periods. Just plenty of fun for you and all your family, because they can learn right along with you, if they wish. And lessons are only a few cents each, including valuable sheet music you'll keep always!

SEND FOR FREE BOOK

Why not let this course bring the many pleasures of music into YOUR life? Let us show you why our way to learn music is so EASY — and so much FUN! See for yourself why our course has been so successful since 1898. Just mail the coupon below for our FREE 36-page illustrated book. No obligation and no salesman will visit you. U.S. SCHOOL OF MUSIC, Studio 27, Port Washington, N. Y. (Est. 1898 — Chartered by the N. Y. State Education Dept.)



U.S. SCHOOL OF MUSIC

Studio 27, Port Washington, N. Y.

Check the instrument you would like to play:

- | | |
|--|---|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Tenor Banjo |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Ukulele |
| <input type="checkbox"/> Steel Guitar | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Violin | <input type="checkbox"/> Trombone |
| <input type="checkbox"/> Piano Accordion | <input type="checkbox"/> Pipe, Electronic, Reed Organ |
| <input type="checkbox"/> Saxophone | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Trumpet, Cornet | |

Do you have instrument? ☐ Yes ☐ No
Instruments, if needed, supplied to our students at special reduced prices.

I am interested in learning to play, particularly the instrument checked at left. Please send me your FREE 36-page illustrated book, "Now You Can Learn Music in Your Own Home." NO OBLIGATION. NO SALESMAN IS TO CALL.

Mr. ☐ Mrs. ☐ Miss ☐ (Please Print Carefully)

Address.....

City.....Zone.....State.....

NOTE: ☐ If you are under 16 years of age check here for booklet "A."